

The Shakespeare Newsletter

Vol. IX, No. 5

"Knowing I lov'd my books, he furnish'd me . . ."

November, 1959

Stratford Memorial Theatre Ends 100th Season Glen Byam Shaw Ends Eight Years at Festival

As the 100th draws to a close, attendance figures indicated that audiences for the first 5½ months averaged 99.7 per cent of capacity for the five plays. From the reviews of the production and the controversies they generated it is apparent that plays with this kind of review do well, nevertheless.

The *Othello* which opened the Stratford season was mildly censured by Harold Matthews (of *Theatre World*, London) who thought that Sam Wanamaker's Iago was played as a common who "became the complete comedian, grinning at the audience" during the soliloquies. W. A. Darlington hailed Paul Robeson's *Othello* as "the second best" he had ever seen. Brabantio showed his disgust of the Moor by calling him the "Moo-ugh," Desdemona was little more than a "decorative blonde," and Cassio's disgrace did not call forth much pity. He was given some stature by permitting him to end the play by reciting the lines Shakespeare gave to Lodovico. The scaffolding for the upper stage was disconcerting; on this high platform Desdemona died and to this high platform Emilia had to climb after being stabbed on the stage below.

Tyrone Guthrie's production of *All's Well* had the usual Guthrie characteristics which made it the subject of a series of letters in the *Stratford Herald* (May). There was objection to dumb shows (Duke of Florence reviewing the troops, etc.) which stretched out to 28 minutes, the tricking of Parolles which was dragged out so that Shakespeare was "killed stone-dead, and only the antics arranged by Dr. Guthrie remained." The Widow livened up her part with a whole bag of tricks, and her daughter Diana is played as "a lollypop-sucking tart." Would Bertram have gone from Helena to her? Lavache is cut completely. There was also objection to the costume which was a combination of Edwardian and modern.

The Midsummer Night's Dream directed by Peter Hall was called a "nightmare" by Edmund Gardner of the *Stratford Herald*, who also declared it was "truly such stuff as dreams are made of." The play is acted as though it were an entertainment for an Elizabethan wedding. The lovers were so hilariously played that the "rude mechanicals" suffered by comparison. Puck was a "naughty schoolboy, unwashed," in the Fairies there is "wickedness and elfish humour," Charles Laughton is a subdued though lascivious Bottom. Harold Matthews called the play one in which "the designer played the lead," and W. A. Darlington (*N. Y. Times*, June 3) called it "a director's production." The play was also unusual in that among modern versions it is one of the few that have dispensed with Mendelssohn's famous music.

(Comments on *Coriolanus* and *Lear* in Dec.)

Scholars Meet at Stratford For International Conference

Sixty-eight scholars from Great Britain, the United States and a dozen other nations convened at Stratford-upon-Avon from August 30 to September 4 for the Ninth International Shakespeare Conference. There were seven papers presented at the bi-annual conference, the theme of which was Shakespeare and His Contemporaries. Besides two miscellaneous papers on the general theme, there were others on Shakespeare's relationship to Llyly, Marston, Mundy, Webster, and Fletcher.

The Conference opened on Sunday, August 30 with a reception at the Shakespeare Institute attended by the members of the Conference, their wives, the Mayor F. W. Parrott of Stratford and his wife, Mr. and Mrs. H. F. Oxbury of the British Council, and members of the Shakespeare Memorial Theatre Company.

The Conference is under the joint sponsorship of the University of Birmingham, the University of Manchester, the Shakespeare Memorial Theatre, and The British Council. Professor Allardyce Nicoll of The Shakespeare Institute was chairman of the Conference.

Abstracts of the papers will be presented in this and subsequent issues of *The Shakespeare Newsletter*.

Almost Half Million Visit Shakespeare Properties

Statistics from The Trustees and Guardians of Shakespeare's Birthplace revealed that 474,767 visitors entered the Shakespeare properties maintained by the Trust in Stratford-upon-Avon and its vicinity. The Birthplace admitted 211,533, Ann Hathaway's Cottage 166,339; New Place, Mary Arden's House, and Hall's Croft admitted about 31,000 each.

In the 1957-1958 season the Shakespeare Memorial Theatre played to 373,688 people - 96% of capacity - and showed a net increase on the Shakespeare season of about \$40,000. A loss during the winter season after the Shakespeare Festival, however, left the Theatre with a deficit of approximately \$44,000 for the entire year. After citing the extensive expenses of the Theatre for repairs, it was pointed out that each of the five productions cost an average of \$36,000 each. Despite the losses, Theatre finances were reported to be in excellent condition, a tribute to the Directors, staff, and Governors, in their making "the greatest theatre in the world pay without subsidy of any kind."

As You Like It and Othello

Seen by 166,180 in Canada

To what Brooks Atkinson of *The New York Times* has called "the most cheerful and original playhouse in North America," 166,180 people came this year to see the Stratford Shakespearean Festival. The Seventh Annual Festival attracted visitors from virtually all of

Canada, forty-three of the United States, almost two dozen foreign nations and all parts of the United Kingdom. Although the overall total was down from the 178,000 of last year, more theatre-goers from the U.S. attended than ever before.

The *Times* critic found that Peter Wood's direction of *As You Like It* "carried on with disastrous results the [Tyrone] Guthrie tradition of tumult." Although Desmond Heeley's designs were "beautiful and in the most discriminating taste," and Irene Worth and Douglas Campbell starred as Rosalind and Touchstone, "the rip-roaring performance is disuse, empty, and tiresome." Atkinson, however, seems to apologize for the director by declaring that *As You Like It*, "in the context of today" is "a scattered, pointless, romantic fiction redeemed by celestial poetry."

Othello was much more to the taste of the critic who hoped that it would set the standard for future productions. Douglas Campbell "stands at the head as one of the best Othellos, North America has had in years."

There were 99 performances - 52 of the comedy and 47 of the tragedy - from June 29 to September 19. Box office receipts were \$560,000, 78% of capacity. During the final week of the Festival 15,300 secondary school students.

Memorial Theatre "Dream" to be Seen as TV Spectacular.

The Shakespeare Memorial Theatre Company will make its first American appearance before an estimated audience of 40,000-000 when it comes to the TV screen some time this winter. The audience is four times as many as have visited the Stratford-upon-Avon theatre during the entire eighty years of its existence.

The film will be taped in the week following the conclusion of the regular season on November 28. It will be extremely costly because equipment and technicians have to be brought from Paris.

The "spectacular" one of the Ford series will be produced by Peter Hall and directed by Fletcher Markle. Charles Laughton is starred as Bottom and Mary Ure as Titania.

As a Prologue to the program Mr. Laughton will conduct a tour of Stratford and vicinity to give viewers the Stratford flavor. The American people will have an opportunity to see the theatre to which they contributed two-thirds of the fund to build after the original was burned down in 1926. The new theatre was opened in 1932.

Second Colorado Festival Highly Successful

The Second Annual Shakespeare-Under-the-Stars Festival at Colorado State University, Boulder, attracted 10,000 spectators from August 1st to August 15. The festival ran two days longer than last year and attracted 3000 more playgoers.

The Colorado Festival is unique in that it is entirely unprofessional. The amateur actors come from the University itself and other colleges in the area. Tuition and a cash payment is offered to actors successful in the competition to act in the plays.

By engagement of experienced directors, outstanding successes are achieved. *Macbeth* was directed by J. H. Crouch, Executive Director and founder of the Festival. Howard M. Banks director of the Idyllwild California Festival directed *A Midsummer Night's Dream*, and Ralph Symonds (with Shakespeare Memorial Theatre experience) directed *Richard II*. He also acted Puck.

The various levels of the outdoor stage of the Mary Rippon Theatre were eminently suitable for each of the plays, especially the *Dream*.

The Battered Bard

Admittedly, directors are more prone to be attired in cap and bells than in cap and gown. This is to be expected, even desired; they are entertainers, not pedants, and the liberties they take they can rationalize in the name of making Shakespeare popular for 20th century audiences.

Shaking the dust from Shakespeare is an old tradition. But to shake Shakespeare apart to the extent that playgoers leave the theatre with a distorted idea of the play - this the *Newsletter* has been decrying for almost ten years. We have not demanded an archaic or archaeological Shakespeare, but we do expect a performance faithful to what Shakespeare wrote, a Shakespeare without the clever antics of his would-be collaborators.

Those who follow current Shakespeare productions know that more and more the Shakespeare they expect to see is a shattered Shakespeare which will make history if nothing else. This why-do-Shakespeare-again-if-you-don't-jazz-him-up-school is not peculiar to the 20th century of course, but one would think that some kind of growing awareness of what is inherent in Shakespeare would slow up the process of deterioration.

Why, for example, is there such a commotion about the appointment of the twenty-nine year old Peter Hall to the directorship of the Stratford Memorial Theatre? How and why is he expected to revolutionize Shakespearean production? That he is dissatisfied with the picture frame stage we have reported previously, but what marvellous things can he do for Shakespeare and inspire his actors to put on the best possible performance of the text that is possible? Is it to his credit to have produced *A Midsummer Night's Dream* that has been called so "shocking" that "many of us have to readjust our minds to a completely new concept of the Theatre"? (Gardner in the *Stratford Herald*, June 2) If to have "broken with all the traditions that usually influence directors of this play," (Darlington, *N. Y. Times*, June 2) is to be considered a criterion of new production, when will it end? Will every producer seek to create Shakespeare in his own image?

The corruption continues apace. In "trying to make a comedy out of *Othello*" Director Tony Richardson was almost successful (Harold Matthews, *Theatre World*, July, p. 9). *All's Well* also was attacked for its confused Edwardian and modern costuming, "puerile dumbshows," and debased characters. Why must the Widow of Florence be made a hilarious comedian and Diana her daughter be cast in the same mold?

At Stratford in Canada Brooks Atkinson reported that Peter Wood's *As You Like It* "carried on with disastrous results the Guthrie tradition of tumult." After praise of some of the roles he concluded that the rest of the play was "sound and fury signifying

showmanship." (*N. Y. Times*, July 5, Sect. 2, pg. 1)

Two productions we saw in November follow in the same tradition. The Canadian Players touring the *Shrew* also carry coals to Newcastle with added shenanigans. Must Kate push Lucentio into a well and then stand on his shoulders? Must characters march on and off stage like soldiers at one time, or with each with his hands on the hips of his predecessor at another? Must Grumio blow repeated blasts of a shrill referee's whistle at various times as a signal for other characters to bring props on or off the stage? Must Petruchio's servants display "Welcome home Boss" signs on his return with Kate? Must Petruchio come to his wedding dressed like a *Barbary* *Pirate*? Must there be a harem style dance led by Petruchio and his fez-clad attendants to tease Kate after she cries for the burnt meat? Must the Tailor scream a loud tantrum-like "Wahhhh," after his dress has been refused? Must Biondello be a shoeless country-bumpkin who is made to act like the traditional fool? Must directors consider their production a success because the audience did a lot of laughing?

We also saw the Catholic Players of Washington D.C. in their *Comedy of Errors*. The play opened to a rabble shouting mob bearing signs "Ephesus for the Ephesians," "Syracusans Go Home," "We like Duke Solinus." Solinus is explaining the new law when Aegeon comes on with a huge carpet-bag bearing the legend "Syracuse" on it. He is immediately seized by the shouting mob. Then come Shakespeare's lines, "Proceed Solinus to procure my fall . . . Aegeon's speech is ranted; he beats his breast, falls on his knees. Members of the mob now hang on each other and wail aloud with elaborate gestures causing the theatre audience to go into hysterics. Seeing their sympathy Aegeon rushes to the various groups to borrow money and is refused with humorous gestures signifying "Because I cried do you think I will give you money?"

Adriana reminded us of nothing so much as *Lady Macbeth* and her saner sister Luciana is made a simpering fool by first coming on stage like the mad Ophelia hunting a whistling bird with sound effects from the wings. The twins were well done, but the Jeweler hammed his lines to make a fool of himself, a hideous Nell was brought on stage regularly to gallop and cavort after the terrified Dromio of Syracuse, the arresting sergeant acts the shivering coward, Adriana goes into a tantrum when the Abbess refuses to let her have Antipholus, and Aegeon out-Herods Herod in his "Not know my voice" speech (V.i. 307 ff) drawing gales of laughter from the audience.

Alas; What needs my Shakespeare for his honored bones - or have we ended an editorial with these lines before?

Sweet Sixteen!

"When I was about sixteen or seventeen, and very unhappy, I forswore the society of men. I wanted a sweetheart. Well, Shakespeare became my sweetheart! I read everything I could get hold of about my beloved one. I lived with him in his plays."

Ellen Terry to Sir Henry Irving

The Father of Dramatic Poets

"Shakespeare was the Homer, or Father of our Dramatic Poets; Jonson was the Virgil, the pattern of elaborate writing; I admire him, but I love Shakespeare."

John Dryden, "Of Dramatic Poesy"

Dissertation Digest

Max Bluestone, *Adaptation of Prose Fiction in the Elizabethan Theatre*, Harvard University, 1959, 346 pages.

Based on an analysis of twenty Elizabethan plays and their sources as adapted by Shakespeare, Heywood, Marston, Dekker, Marlowe, Fletcher, Chapman, Greene and others, this prolegomena to the study of dramatic adaptation proposes a methodology for studying adaptation and a theory of Elizabethan adaptive practices. It begins with a defense of source study, a survey of some of the complex relations between plays and their sources, and a recitation of certain objective differences between source and play *dramatis personae*, locales, and scenes. Elizabethan plays seem in general to increase the number of characters, for example. A measure of general adaptive dependence shows that adaptations appropriate about 70% of their scenes from equivalent source scenes. An examination of the extent of adaptive dependence in the relations between source and play exposition and speech indicates that the dramatists retain about equal amounts of source speech or exposition for dramatic speech. They retain source exposition as exposition slightly more often than they reduce source speech to exposition. The retention of materials that introduce inconsistencies is a criterion of the degree of dependence. Another criterion is the occurrence of apparent overt commentary on the sources. The source Moor learns from the source Iago the supposed infidelity of his wife and "remercia l' ensigne," but Shakespeare's Othello, swearing "a capable and wide revenge," says, "I greet thy love, Not with vain thanks but with acceptance bounteous."

Insisting on generic differences, two chapters explore adaptive dramaturgy. Dr. Bluestone concludes that "the best Elizabethan plays still provide . . . a complete experience their sources are unable to render . . . Adaptation of prose fiction in the popular theatre actively struggles against stasis, discursiveness, and spatial emptiness. Shakespeare and the popular playwrights transmute these characteristics [of their sources] into change, percept, and the vivid representation of real space." Furthermore, adaptation is a conscious effort to imitate the passage of time, to seek out dramatic gestured equivalents of narrative, and to break the bounds of language to represent what Elizabethan stage technology cannot perform. The peculiar amalgamation of dramaturgical percept and verbal construct in the Elizabethan play governs the manipulation of sources by the playwright.

An extensive inquiry into changes of moral substance demonstrates the purposefulness that produces the archetypal coterie and popular plays. As the product of choice in adaptation, the popular drama presents an open cosmos, "human character as pluralistic and responsible, society as a communal enterprise, the family as a cohesive unit, sex as a normal and desirable human activity, and romantic love and marriage as ennobling culminations of human experience." The coterie playwrights choose to change their sources to represent a "closed cosmos, deterministic human nature dressed as tractarian caricature, the family as a sordid burden, the primacy of class bias, sex as an aberration, and love and marriage as excrescences in human life."

"Never was such a man formed in the prodigality of nature. Who hath Shakespeare, hath a library!!"

Extemporaneous Verses from Mary Hornby's Register kept at the Shakespeare Birthplace, Stratford, 1818

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Current Bibliography

Kokeritz, Helge, *Shakespeare's Names*, New Haven, Yale University Press, 1959, pp. 100, \$2.00

This little handbook contains 1800 of the names that occur in the plays of Shakespeare. Although the dust jacket uses the word "all", it should be taken to refer only to the characters. The book invites comparison with Theodora Irvine's *Pronouncing Dictionary of Shakespearean Proper Names*. Miss Irvine's book has many more names, provides definitions, descriptions, mythological and miscellaneous information, along with numerous references to location of the character and often with citation of the line itself. Miss Irvine was no scholar in the sense of Professor Kokeritz and used dictionaries, tradition, scholarly testimony, and the stage experience of twenty-four of the most famous actors of the time. Working by tradition rather than scholarship, one would expect different results with for example Jaques as Jakes or Jayquez, the latter of which Kokeritz forbids, but is the only one permitted by Miss Irvine. Professor Kokeritz's attitude is expressed by the following quotation (pp. 3-5): "... it would be unwise to pay much heed to the pronunciations used or recommended by modern actors and actresses, for their ideas of "correctness" or "effectiveness" are usually purely impressionistic and without supporting linguistic evidence. An actor or reciter - or for that matter any reader of Shakespeare - is of course fully justified in regarding a certain pronunciation as more beautiful or musical than another. But if the "beautiful" or "musical" variant violates the sound system of English or of the language from which the name ultimately comes, if it ignores the exigencies of Shakespeare's verse, or if it disregards significant phonological facts, then it is nothing but a distortion and should not be tolerated ... any deliberate distortion of a name or a word on the assumption that artificiality is synonymous with euphony or effectiveness should be branded as an outrage upon the English language."

Ralli, Augustus, *A History of Shakespearean Criticism*, New York, The Humanities Press, 1959, 2 Vols., pp. 566 and 582, \$17.50. [First published in 1932].

The comment which started Mr. Ralli on this history in 1920 is a good one to use for a description of the intent of the book. It is "a kind of epitome of the movements of the human mind through three most eventful centuries." From the thousands of authors available, Ralli selected 320 and endeavored to "include only what is characteristic, and in the commentary to place the author historically and estimate his intrinsic work." We are not going to quarrel with a man who has written a thousand pages of summary of the "esthetic opinion on Shakespeare" from 1598 to 1925, but we do have to state that the "history" is reserved mainly for summary paragraphs at the end of each of the forty-two chapters. And this may be the main value of the book: the abstracts are kept separate from the "history": Ralli has digested and paraphrased the criticism of the men he has covered much as we make our abstracts for *The Shakespeare Newsletter*. Here is the summary; decide for yourselves its importance or validity. Where Ralli intrudes his own opinion of what he is abstracting it may be obvious to an informed critic, but the general reader will take his summary for gospel and may be lead into eventual difficulties. It may be, too, that some uninformed reader might take some of the Americans covered as Englishmen because they are discussed among the English critics. French and German critics are also surveyed. The Index is helpful, but not an adequate guide to the contents of the volumes. Subject headings

COLERIDGE'S SHAKESPEARE

Barbara Hardy shows Coleridge to be the "father" not of Bradley but of those modern critics (Stoll, Wilson Knight, L. C. Knights, et al.) who have demonstrated what Coleridge himself proposed (*Essay on Method*): that Shakespeare pursued two "Methods" simultaneously, the psychological and the poetical. Coleridge "recognised that the individual liveliness of each character is controlled by the total dramatic form, that verisimilitude, even in major characters, may be neither possible nor desirable, and that the dramatic medium is linguistic as well as human." "Astonishingly little attention has been paid," Miss Hardy observes, "to his formal criticism of Shakespearean characters." Because Coleridge's "controlling interest is his concept of imaginative synthesis," he seldom considers dramatic character in isolation; rather, he sees character as part of the structure, not as its psychological content. Coleridge's observation that the "co-presence of Horatio, Marcellus, and Bernardo is most judiciously contrived, for it renders the courage of Hamlet and his impetuous eloquence perfectly intelligible (S. C. I, p. 25)," is to Miss Hardy a "characteristic one, "because Coleridge subsequently explains the "psychological plausibility of the effect of Hamlet's "human auditors" on his actions: but he is as interested in the dramatic method as in the psychological truth." The important "recognition," she concludes, are these: "the interest in the way in which verisimilitude is communicated, and the interest in those functions of character which are not determined by verisimilitude." ["I have a Smack of Hamlet": Coleridge and Shakespeare's Characters, *Essays in Criticism*, VIII:3 (July 1958), 238-55.]

such as Unities, Marriage, Morality, Love, Religion, Fools, etc., are given, but of the plays and characters there are only few references. Hamlet, Falstaff, Macbeth, and some few others are there, but of others there is nothing. Despite its short comings we cannot but recommend the volume as the most useful and thorough compilation available. Aside from Charles F. Johnson's *Shakespeare and his Critics* (1909) we know of no other full length attempt at the history here intended. To do the work properly would necessitate a survey of the seventeenth century, restoration, classical, neo-classical, antiquarian historical, romantic, biographical, bibliographical, philological, textual, neo-critical, psychological, imagist, and what have you schools of thought. Here is a worthwhile project for a score of Shakespearean scholars. Any volunteers?

John Houseman and Jack Landau, *The American Shakespeare Festival: The Birth of a Theatre*, New York, Simon and Schuster, 1959, pp. 96, \$3.95.

In a very attractively bound book illustrated with over 200 illustrations, the authors who were also the directors of the Theatre, have told of the growth of the theatre, explained its standards, documented its struggle for survival, described its productions, and illustrated its successes. It cost over a million dollars to build and organize the Theatre which opened in July, 1955, but it has already established itself as a center of Shakespearean drama and its Academy may eventually establish a restored tradition of classical acting. Photographs and text illustrate both the finished play as well as the backstage activities. We wish there were more of all of it. The book is very interesting.

If You Can . . .

"Write like Shakespeare, and laugh at the critics."

Daniel Webb, *Literary Amusements*, 1787.

Complete in one volume . . .

SHAKESPEARE'S SONGS AND POEMS

Edward Hubler, Princeton University

Here is an important contribution to Shakespearean scholarship that we are indeed proud to publish. This is the only collection of Shakespeare's poetry with full annotation available in one volume.

The book contains all the sonnets as well as: "Venus and Adonis," "The Rape of Lucrece," "A Lover's Complaint," "The Passionate Pilgrim," "The Phoenix and the Turtle," the songs from the plays, and such poems from the plays as have an identity in themselves and are of particular merit (sonnets from the texts of the plays . . . some prologues and epilogues).

Professor Hubler has written a perceptive introduction to Shakespeare as a poet and has included his own scholarly, extensive notes. There are further notes on the musical settings of the poetry.

Professor Hubler has written this book for the general reader as well as the student of Elizabethan literature. For this reason he has made the notes scholarly and complete, but has kept them easily understandable.

Major variants from the original editions are fully explained. Notes and glosses are given in the margin for the narrative poems and on the opposite page for the lyric poems.

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NINTH INTERNATIONAL SHAKESPEARE INSTITUTE

Shakespeare and Lyly

Marco Mincoff, University of Sofia
Chairman: J. Dover Wilson, University of Edinburgh

Professor Mincoff considered *A Midsummer Night's Dream* the most fundamentally Lylian of Shakespeare's comedies, where Shakespeare had for the first time found what a comedy should be: there was interest not only in the solution, but in the struggle to reach it, and in further applications of the Lylian formula. We are justified in giving Lyly's name to English court comedy in general. The main spring of their comedy is love itself, and though love-interest is always an ingredient of comedy it is "the inappropriateness of the passion, or the self-love of the character that rouses laughter" rather than the comic treatment of love itself.

Lyly's concept of love, aristocratic and Petrarchan, was not something to which we could easily adjust ourselves, nor was it likely to have appealed to Shakespeare, for whose class Professor Mincoff maintained love was the natural prelude to marriage. For Lyly love was above all the love of the courtier, something highly serious and extremely frivolous. Love was the centre of existence. By introducing love and courtship not as a mere incident but as a theme of comedy Lyly was opening up new and fruitful ground, and creating an entirely new type. He was moving towards a deeper form of comedy which raises a sigh, half-sympathetic, half-acquiescent, over human nature itself, though it remained for Shakespeare to achieve true profundity in this manner.

Campaspe possessed already elements of Lyly's half-humorous half-serious attitude of gentle laughter at love's foolishness, but only Sapho and Gallathea truly represent the comedy of courtship. But although Shakespeare carried on from the point reached in *Gallathea*, his earliest comedies (which Professor Mincoff believed were *The Taming of the Shrew* and *A Comedy of Errors*) were not modelled on Lyly because Shakespeare was not a court poet, subscribing to an artificial code of love.

With *Love's Labour's Lost* Shakespeare turned at last to Lyly, but Lyly with a difference. Shakespeare breathed life and reality into this material. *Love's Labour's Lost* may seem unsubstantial and artificial, yet by the side of Lyly it is like a slice of life itself. Nymphs and goddesses, mythology and Cupid are banished for actual men and women: love is not wholly flirtation but has marriage in view. Where Lyly's lovers are playing a game, compelled to it by Cupid, Shakespeare's lovers are following their natural instincts.

In *A Midsummer Night's Dream* the love which Shakespeare treats is not Lyly's, and therefore Shakespeare is unable to use Lyly's mythology. Cupid is accordingly dethroned, and in his place a benevolent power watches over the lovers leading, or trying to lead them to happiness in spite of themselves and their foolishness. In introducing the fairies as guardian spirits of love, in classical Athens, home of Cupid, Shakespeare was offering a challenge to Lyly. His debt to him was as great when he opposed him as when he followed him.

Shakespeare's most lasting debt, in fact, involved both the very concept of comedy itself, and the structural pattern which blended romantic courtship and low-comedy scenes and witty repartee. Even a genius, Professor Mincoff concluded, "will not break down the wall to enter a room when there is an already open door". It was Lyly who opened the door for Shakespeare, and when he was forced to abandon the Lylian view he abandoned comedy.

Discussion

Dr. Harold Brooks of Birkbeck College expressed strong sympathy with Professor Mincoff's view of source study and stressed the need for more comprehensive work in this field. He went on to state his conviction that in *A Midsummer Night's Dream* Shakespeare had avoided the error of making Theseus infallible by allowing him to deny the existence of the vision the audience had seen happening on the stage. Professor Mincoff replied that Shakespeare is subtly suggesting that Theseus though wrong in this particular case is right in the abstract by means of his speech in Act V and by the title, *A Midsummer Night's Dream*. Miss Kathleen Lea of Oxford asked Professor Mincoff whether he could substantiate his claim that *The Taming of the Shrew* was the first of Shakespeare's comedies. Professor Mincoff answered that his idea was based upon considerations of style: on the use of purely decorative classical imagery and the general immaturity of the writing. Professor C. J. Sisson of the Shakespeare Institute questioned Professor Mincoff's assumption that the Petrarchan love game flourished only at court and the healthy courtship leading to marriage only among the middle classes. Professor Rudolph Stamm of the University of Berne also doubted that the court style of love making did not exist among the middle classes. Professor Mincoff replied that he was endeavouring to distinguish between the ideals and not the habits that prevailed in the two classes.

Professor Witold Chwalewski of the Polish Academy of Science in Warsaw stressed the importance to the word "Dream" in the title and questioned whether its sixteenth century connotation was similar and prevailing in the twentieth century. Professor Mincoff noted that we should remember that the title is *A Midsummer Night's Dream* and that the associations of midsummer and midsummer madness should be taken into account. Professor Kenneth Muir of the University of Liverpool asked Professor Mincoff how he accounted for Shakespeare's reverting to Euphuism in *The Winter's Tale*. Professor Mincoff saw this as a response to the new dramatic taste popular at the time, and implied that there was an interest in Lyly at this time and later. Dr. J. P. Brockbank of the University of Reading agreed with Professor Mincoff that love was set forth as an elaborate game but noted that in *A Midsummer Night's Dream* so too was the idea of dramatic illusion itself. Professor Mincoff stated that this too had its roots in Lyly. Dr. G. K. Hunter of the University of Liverpool mentioned the tradition of debate and disputation as a popular amusement and suggested that both Lyly and Shakespeare were indebted to it.

Professor Arthur C. Sprague of Bryn Mawr ended the discussion with a plea for the use of ears as well as eyes in appreciating poetic style. He said he had recently seen performances of *Love's Labour's Lost* and *Midas* within five days of each other, and that while Lyly's poetic tunes were consistently charming, Shakespeare's never used the same rhythm twice.

Take Your Choice

"Our love of Shakespeare, therefore is not a monomania or solitary and unaccountable infatuation; but is merely the natural love which all men bear to those forms of excellence that are accommodated to their peculiar character, temperament, and situation."

Lord Jeffrey, Essays.

• • •

"Shakespeare was a damned humbug."
Lord Byron to Thomas Moore, Oct. 15, 1819.
Memoirs of Thomas Moore (1854), iii. 34

Shakespeare and his Early Contemporaries
Hereward T. Price, University of Michigan

Chairman: Professor M. Szenczi,
University of Budapest

Professor Price surveyed the work of Shakespeare's immediate predecessors. Early in his paper, Professor Price stated his belief that none of the University Wits wrote a truly dramatic play and that it was left to Shakespeare to introduce into the Elizabethan theatre the tension and polarity which are the bases of drama.

In turning from the novel, Lyly "wrote his plays in chapters". He was able, on occasion, to write a single well executed scene but never a well constructed play. Even in *Campaspe*, his best work, we sense the lack of conflict, and the absence of exposition of a single problem.

Greene's plays also bear the imprint of the novelist, and even *Friar Bacon*, despite the charm of its heroine, was seen by Professor Price to possess only one truly dramatic scene.

Peale could write a brilliant prose "which becomes an incantation", but again Professor Price saw him devoid of any consistent dramatic ability.

Marlowe's ideas were, in Professor Price's view the sore thumbs of his plays. Marlowe's God was a violent angry God, which corrupted reason and plunged man into despair. *Dr. Faustus* inherently undramatic, is a masque rather than a drama; and *Edward II*, a play in which Marlowe ignores the "true logic of drama".

Professor Price concluded that the difference between Shakespeare and his predecessors lay in the power to organize and think in the former and its absence in the latter.

Shakespeare and Mundy

I. A. Shapiro, University of Birmingham
Chairman: Josip Torbarina, University of Zagreb

Mr. Shapiro contrasted Mundy's contemporary popularity and, according to the available evidence, prolific output with the dearth of extant plays by him. Although we are certain of Mundy's hand in six plays, we should remember that these plays are not necessarily either his best or his worst.

John a Kent was especially praised by Mr. Shapiro who suggested that Shakespeare apparently studied this play and borrowed from it in creating *A Midsummer Night's Dream*. Both plays are concerned with tribulations of two pairs of lovers whose union is at first frustrated and finally effected by magical means; Turnop and his crew of rustics in *John a Kent*, are closely paralleled by Bottom and his fellows, and Mundy's character, Shrimp, plays a part similar to that of Puck. As *John a Kent* can be dated 1589, it would appear that Shakespeare was the imitator.

Mr. Shapiro suggested that, owing to the vogue for historical plays in the 1580's and Mundy's known interest in history, it is probable that historical plays figured largely among his now lost dramas.

Mr. Shapiro concluded by stating his belief that the original draft of *Sir Thomas More* was conceived, and written, wholly by Mundy, and that this play may prove a quicksand rather than firm ground to scholars who seek to connect Shakespeare with it.

[Of Shakespeare] "Not a Pug in Barbary that has not a truer taste of things."
Thomas Rymer, *A Short View of Tragedy*, 1693.

CLEOPATRA EXONERATED

Ralph Behrens, Arkansas S.T. College

That Shakespeare's Cleopatra is a time-server in the worst sense of the word cannot be denied; but to say that she is inconstant in her love for Antony is, it seems to me, to misunderstand her nature and to identify her love with actions which have nothing to do with it. She tells Octavius Caesar that she is "laden with . . . frailties which before/Have often shamed our sex" (V:ii:122-124), and I believe that all apparent lapses in her love for Antony can be accounted for by these feminine "frailties." It is true that she teases Antony, chides him about Fulvia, and feigns illness (I:iii), but these are simply feminine wiles used to try to keep Antony's love, as she makes clear in her conversation with Charmian. It is true that she flees too early with her ships in one instance (III:x), and that she even fails to bring them out in the final battle (IV:xii); but the first instance is a case of feminine fear and the second probably of neglect. It is true that she shows too great kindness to Octavius Caesar's messenger Thyreus (III:xiii:65-84), but this is the diplomatic behavior of a queen who has been forced before to come to terms with Roman generals and emperors. It is true that she refuses to open the tomb to the wounded Antony (IV:xv:21-23), but this action can easily be attributed to the instinct of self-preservation.

We do not suppose that Antony's love for Cleopatra wavers when he marries Octavia; we agree with Enobarbus that "he married but his occasion here" (II:vi:140). No more, it seems to me, can we accuse Cleopatra, in all her behavior, of more than serving the "occasion," and of being by nature unstable and capricious in most matters, particularly when it suits the occasion. We must note that even when Cleopatra learns of Antony's second marriage — when surely her love might have good reason to falter — she gives no hint that her passion is weakened.

Remarks by such people as Philo (I:i) and Scarus (III:x:10) to the effect that Cleopatra is lascivious and fickle may be taken, I believe, simply as a reflection of common gossip in Rome and court circles. Enobarbus, in spite of his intense disapproval of her and his bitterly ironic denunciation of her (I:ii:137-157), never accuses her of inconstancy in her love for Antony. He is concerned throughout with the evil effect of love on Antony and only with Cleopatra as she personifies that love. Antony himself accuses her of inconstancy at one time (III:xiii:116-131), but his accusations for the most part concern her earlier liaisons with Pompey and Caesar, which surely have no direct bearing upon her present love. His other accusations are quite vague and he offers no concrete evidence. These accusations, furthermore, come from Antony in one of the moments when he is not completely rational, when he is simply trying to find excuses for having lost a battle. It appears, then, that we have no real evidence that Cleopatra's love for Antony ever wavered.

Shakespeare's purpose in *Antony and Cleopatra*, it seems probable, is to show the effects of unbridled, passionate, unreasoning love on two natures. In the case of Antony we see a noble nature almost ruined by such a love, but still retaining heroic proportions; in the case of Cleopatra we see how another nature, in spite of many faults, achieves heroic proportions through the same love. If the object of Antony's overpowering love were a totally unworthy one, it is likely that his character would be greatly weakened in its command of the reader's sympathy and his death would lack much of its tragedy and

HENRY V EXONERATED

John P. Emery, Temple University

Henry V is usually interpreted as Shakespeare's ideal patriotic king. Most critics overlook his counter-balancing characteristics that degrade him. In the Old Vic production of *Henry V* in New York near the beginning of this year, an attempt was made to present the character of the king as completely good. This result was for the most part achieved, but only by cutting and reworking Shakespeare's text.

This production eliminated all of I.i, in which the Archbishop of Canterbury and the Bishop of Ely discuss what is really an unsavory bargain between Henry and the church: the king will not back a bill to tax the church severely if the church will give the king one financial sum and will support his claim to the French throne. The part of I.ii that concerns this aid of the church was to a great extent cut. Next, there was completely omitted II.ii, in which Henry leaves a bad taste in one's mouth by his method of handling the traitors Scroop, Cambridge, and Grey. Also, in the Old Vic version, the French soldiers killed the boys who were guarding the luggage (IV. vii) before there was any reference to Henry and the killing of the French prisoners (IV. vi); then the Old Vic Henry merely threatened to have the prisoners killed! In addition, there were excised the comparisons between Henry and Alexander the Great (IV. vii): the fact that Henry resembles Alexander only in having been born near a river and in rejecting Falstaff would have belittled Henry's character. In the wooing scene (V. ii) were cut the references of Henry to himself as a butcher and to Kate as a prospective soldier-breeder, which would have coarsened his character. In the action alone apart from dialogue, when the Old Vic Henry heard of Bardolph's approaching execution (III. vi), he showed much concern, for which there is no justification in the text itself, though one would like to find it.

Shakespeare's real Henry is far from the Henry of the Old Vic and of most critics. But as in *Hamlet* and elsewhere Shakespeare introduces dualism: some members of the audience superficially can see Henry as the ideal king; others see him as the complicated son of Henry IV. The Old Vic production was not for the thoughtful.

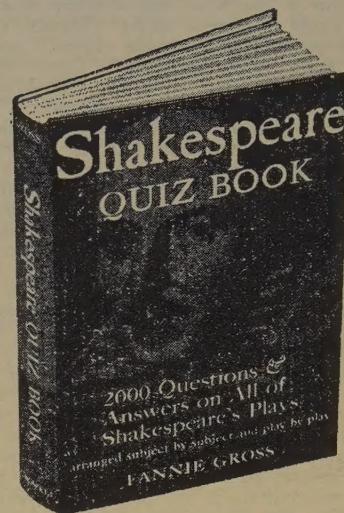
heroism. We can justify his love to the point that he sacrifices everything for it, only if it is a great and true love, both for him and for her. If Shakespeare had intended his audience to be concerned only with the effect of that love on Antony, the play would have ended with Antony's death in Act IV. From structural evidence, then, we must conclude that Cleopatra is needed to demonstrate an important half of the major thesis of the play. But if she had been inconstant in her love, she would be too detestable for an audience to be greatly concerned with her. She has her other faults, too many and too gross to be excused, but the one steadfast virtue she does possess is her love for Antony. It is only when we can think of her love as constant that we are concerned with her tragic death, and only thus that Act V can be justified as more than anticlimax.

[Prof. Behrens, was a Fulbright scholar in 1949-50, has done graduate work at Harvard & Minnesota.]

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John Keats to George Keats, Feb. 18, 1819.

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THE SHAKESPEARE QUARTERLY

"A Table of Green Fields," A Defense of the Folio Reading," Ephim G. Fogel, SQ, IX:4, 1958, 485-492.

There is no need to accept Theobald's emendation of "his Nose was as sharp as a Pen and a Table of green fields" (*Henry V*, II, 3). The phrase has a simple elipsis: "and [it was] a table of green fields." "Table" meant "picture" in Elizabethan times, and Mistress Quickly is describing the appearance of Falstaff's nose just before he died. The sketch of Falstaff's symptoms derives ultimately from Hippocrates, who mentions both the sharpness of the nose of a dying person and the color of his face, which he describes as "green, black, livid, or lead colored." Mistress Quickly is in agreement with the doctors of the day who followed Hippocrates, then, when she says that Falstaff's nose was "the very picture of greenness." She is exaggerating, of course, but no more than she is when she calls his nose not merely sharp, but sharp as a pen; his feet not merely cold, but cold as any stone. And it is natural for her to be surprised at the greenness of a nose which had been red during life. It is significant that the "Table of green fields" was not emended by the editors of F2, F3, and F4, who made other emendations in the passage. It was not until 1700, after which time the use of "table" in the sense of "picture" had disappeared from the language, that the acute urge to amend the passage appeared.

"Hamlet, Antonio's Revenge, and the Ur-Hamlet," John Harrington Smith, Lois D. Pizer, and Edward K. Kaufman, SQ, IX:4, 1958, 493-498.

After giving evidence to support their belief that Shakespeare's *Hamlet* and Marston's *Antonio's Revenge* were both written in the summer of 1600 and were therefore independent of each other, the authors examine the similarities between the two plays. These similarities also indicate that neither play was imitated from the other, and the authors conclude that the common source was the *Ur-Hamlet*. 1. "I have a thing sits here," says Antonio, striking his breast. "I have that within which passeth show," says Hamlet. But Antonio is speaking to his friends, Hamlet to Gertrude. 2. Antonio forbears to take a favorable opportunity to kill the villain, but the latter, though in church, is not at his prayers. 3. Antonio protests against the claim of another character that he is the "miserablest sowle that breathes," but the protest does not take place at the heroine's grave. 4. Ghostly groans are heard from the cellarage in Marston's play, and later Antonio and other conspirators "wreath their armes" and swear to accomplish revenge; but there is no close parallel to the swearing scene in *Hamlet*. 5. In both plays the heroine dies off-stage and her death is pathetically reported by the hero's mother, but the circumstances differ considerably. It seems certain that all these elements were in the *Ur-Hamlet*, but it is impossible to guess whether Shakespeare or Marston more closely preserves the original.

"Lasso's Music for Shakespeare's 'Samingo!'" Frederick W. Sternfeld, S. Q. IX:2 (1958), 105-116.

Professor Sternfeld of Oxford traces the course of Silence's song (*2 Henry IV*) from the first appearance of its treble part in *Mélange d'Orlande de Lassus* of 1570 to the latest publication of the subject in 1956. He includes with his article a reproduction of the treble part of Lasso's chanson "with the five most important texts that have so far been discovered."

THE FATE OF LUCIO

The problem of how to account for the decided difference of treatment of Lucio in the first part of *Measure for Measure* and in the last depends, Professor W. W. Lawrence, late of Columbia University, believed, on the different treatment Shakespeare gave to the two parts of the play as a whole, before and after "the Duke proposes the bed-trick." This contrast, "called attention to" by Professor Lawrence "twenty-five years ago" (though "I do not," he wrote, "of course, claim originality"), has been generally noted by scholars, among others by Miss Mary Lascelles, in what Professor Lawrence called "the most minute analysis of the play ever made" and also "in convincing detail by E. M. W. Tillyard." The reasons for this which Professor Lawrence stressed are "the demands of the story, and of theatrical effect, and the occasion for which the play seems to have been composed or revised." It was "easy to see how, attracted by its tragic possibilities, he [Shakespeare] put into it all the fire of his genius in the great scenes between Isabella and Angelo and Claudio, while providing comic relief, especially through Elbow and Pompey, but realized that a tragic ending, like that employed in modern days by Sardou, would have been out of place in Christmas rejoicings [the play seems to have been written for presentation before King James at Whitehall during the Christmas holidays of 1604] and so finished it, with all the resources of well-tried technique, as comedy." Moreover, "in making this transition from potential tragedy to comedy Shakespeare did not always arrange to have his characters act consistently, "a fact which in large part accounted for Lucio's aberrations from his earlier nature.

As to whether or not Lucio really does know all the time who the Friar-Duke is, Professor Lawrence, disagreeing with the thesis of Nevill Coghill, suggested that he really does not in order to entertain the audience further by becoming the trickster tricked; and that Lucio is made to marry at the end "not on account of the Kate Keepdown business, but because he has called the Duke 'a fool . . . [etc.]" an offense which in a play given before King James "would never do" to go unpunished. Lucio, like Falstaff, is endeared to his audience by the possession of "a ready wit at the moment of disaster," like Rabelais' Pantagruel, "a certain gaiety of spirit, pickled in the scorn of chance and fortune." So "apparently Shakespeare was content to let Lucio become almost a buffoon at the end, in finishing up a 'happy ending' by well-tried theatrical tricks." ["Measure for Measure and Lucio," *Shakespeare Quarterly*, IX:4 (Autumn 1958), 443-453.]

Falstaff's Death of a Sweat," A. A. Mendelow, SQ, IX:4, 1958, 479-483.

After a careful study of medical books written and read in the 16th century, Professor Mendelow has no doubt that Falstaff died of the plague. The "burning quotidian tertian" mentioned by Mistress Quickly was an exact medical description of the effects of the plague, not a malapropism. Doctors agreed that the plague was caused by "excesse and superfluitie, especially in eating and drinking, sleeping and waking, in trauell and women," and Falstaff had been guilty of all such excesses—the "trauell" being his hasty trip to meet the new king. Doctors also agreed that "too much anger," and "griefe of minde" were causes of the plague, and Hal therefore must have administered the final blow. Falstaff's fumbling with the sheets, smiling upon his fingers' ends, having his nose become sharp as a pen, and babbling of green fields were all mentioned by doctors as signs of death from the plague. The death scene was, in fact, "in the tradition of the literature of the plague."

SHAKESPEARE'S RESPONSE

On Ben Johnson twitting him that he "knew little Latin, less Greek"

Then let Ben boast his Latin and his Greek
And put mine to jocose disparagement,
And to my "wood-notes wild" point full
ostent;

Right English is the word I write or speak,
Nor need I hark to Horace when I seek
How looks the dawn, for my song's
ornament;

Nor how the waning moon, its luster spent,
With weary steps ascends to Heaven's
peak.

No pedant scholarship the morning lark
Need boast; nor need the peerless nightingale,

Before she sings, con Tereus' woeful tale,
To pour her aching heart upon the Dark!
At first hand Nature bade me draw my lore,
And sing as if no one had sung before!

Harry Kemp

(Mr. Kemp reports that he has completed a sonnet life of Shakespeare, a work ten years in the writing.)

The Sovereign Flower. On Shakespeare as the Poet of Royalism together with related essays and indexes to earlier volumes. By G. Wilson Knight; indexes by Patricia M. Ball. New York: The Macmillan Company, 1958. Pp. 324. \$6.00.

. . . provided with five genetical appendixes and with excellent indexes . . . one entitled "Shakespeare's Works" . . . important . . . and useful. Another is . . . "Shakespeare's Themes" and it too is reliable . . . but since it treats Literary Theory, Arts, the Cosmos, and the Supernatural, is liable to provoke disagreement . . . he is often extremely hard to follow. One just does not see any basis of abstraction from the names of Hotspur, Tybalt and Coriolanus. There is something in the writer's mind, not revealed to us, that validates such association.

This volume contains three essays of considerable length . . . "This Sceptred Isle" is a sensible as well as perspicacious study of Shakespeare's History Plays colored with nationalism . . . Another essay called "The Third Eye" deals at length in excellent style and learning with *All's Well* . . . he reveals in his interpretation a greatness and profundity not usually recognized. The only obvious fault in the treatment is the acceptance of the play exactly as it is . . . he disregards the motives and results . . . of revision . . . The third essay "What's in a Name?" is again interesting & original. It is not, let us say, philological . . . Philology, welcome guest or not, insists on being part of the environment, and why take less than the total view?

Hardin Craig, SQ, Summer '59, 439-42

He Tried, but . . .

Hope to mend Shakespeare! or to match his
style!

'Tis but a jest would make a Stoic smile.
The Duke of Buckingham
From Prologue to his alteration of Julius
Caesar

Try The Newsletter For Both

"If we wish to know the force of human genius, we should read Shakespeare. If we wish to see the insignificance of human learning, we may study his commentators."

William Hazlitt, *Table Talk*, 1821, I. 177.

Digests of Periodical Reviews

Edited by Mrs. Hanford Henderson, Gallaudet College

Macbeth (typescript). Translated by Walter Josten. Bonn, n.d. Ff. [ii] + 68.

. . . The new translators attempt what Schlegel-Tieck rarely did, they try to reproduce the pace, modulation, variety, and flexibility of rhythm which distinguish Shakespeare's verse . . . Josten's chief success is in reproducing Shakespeare's sound. Meaning is not enough, in poetry the sound is half the meaning . . . Josten's translation of *Macbeth* has been used several times in the theatre . . . achieves the necessary compactness and pace and at the same time gives Shakespeare's meaning, if not unimpaired, at any rate with a fullness that makes his rendering worthy of his great original.

Hereward T. Price. *SQ* Summer '59, 435

Shakespeare and his Bettors: A History of the Attempts Which Have Been Made to Prove that Shakespeare's Work Were Written by Others. By R. C. Churchill, with collaboration in bibliography and research by Maurice Hussey. Foreword by Ivor Brown. London: Max Rheinhardt, 1958. Pp. xiv + 255. 21s.

The Poacher from Stratford: A Partial Account of the Controversy over the Authorship of Shakespeare's Plays. By Frank W. Wadsworth. Berkeley and Los Angeles: Univ. of California Press, 1958. Pp. xiv 174. \$4.50.

. . . These two volumes are similar in almost every respect . . . As both authors were obviously led to their task by the centenary of Delia Bacon's publication of her theory, their volumes must have been about ready for the press before the appearance in 1957 of the witty and authoritative *The Shakespearean Ciphers Examined* by Col. and Mrs. Friedman . . . As Mr. Churchill and Mr. Wadsworth were undoubtedly restricted to vols. of modest length, it may be regretted that the Friedman volume did not appear in time to permit the later writers to dwell less upon "deciphered revelations" and to discuss more fully the arguments based on other types of evidence . . . Mr. Churchill and Mr. Wadsworth write wittily, and their volumes will probably be thought by most orthodox Shakespeareans to be satisfactory if not complete refutations of those who would deny Shakespeare's authorship . . .

Baldwin Maxwell. *SQ*, Summer '59, 435-7

A Second Jacobean Journal, Being a Record of Those Things Most Talked of during the Years 1607 to 1610. By G. B. Harrison. Ann Arbor: The Univ. of Michigan Press. Pp. x + 278. \$5.50.

. . . the fifth volume in a series begun in 1928 with . . . *An Elizabethan Journal* (1591-94) . . . a medley of reports . . . a wide variety of sources - state papers, letters, chronicles, the Stationers' registers, contemporary drama, prose, and verse - in chronological order . . . the flight of the Earl of Tyrone and the rebellion at Derry; plots involving the Lady Arabella Stuart; the assassination of Henry IV of France; the colony of Virginia . . . ; the wreck off Bermuda; . . . strange tides at London Bridge, the Great Frost of January 1608 when the Thames froze over; . . . "In latitude 75° on a clear day two of the company saw a mermaid . . . From the navel upward her back and breasts were like a woman's . . . Many accounts . . . as, for example, that of the Queen's *Masque of Beauty* devised by Ben Jonson "to consecrate the birth of the Great Hall" at Whitehall which, as the king said, "his predecessors had left him built merely in wood but he had converted into stone."

A word of caution . . . Since the editor does not quote directly from the sources but paraphrases without indicating the extent of his modifications and since he does not attempt to evaluate his various sources, the book has limited value for scholars.

Allegra Woodworth, *SQ*, Summer, 1959, 437-8

Henderson, Gallaudet College

Bullough, Geoffrey (ed.). Narrative and Dramatic Sources of Shakespeare. Vol. I - Early Comedies, Poems, Romeo and Juliet. London, Routledge and Kegan Paul; New York, Columbia University Press, 1957, \$7.50.

"Professor Bullough reprints fully all Shakespeare's principal sources and a generous selection of possible sources and analogues . . . It would be difficult to see how the work could have been better planned . . . I have only one serious criticism . . . : the choice and presentation of the primary texts . . . the student has the right to expect a text based on careful scholarly principles and a thorough and meticulous editing from the original editions. Nowhere are we definitely told what principles govern the choice of a particular copy-text and in many cases we do not know what the copy text is . . . Professor Bullough's contribution, whatever I may have felt it necessary to say about his textual approach, is a large and impressive one."

G. Blakemore Evans, *JEGP* (Jan. '59) 120-22.

Shakespeare and The Faerie Queene. By Abbie Findlay Potts. Ithaca: Cornell Univ. Press, 1958. Pp. ix + 269. \$4.50.

Although there have been previous studies of the influence of Spenser on Shakespeare, this book is original in most of its research and in its central hypothesis that *The Faerie Queene* was perhaps a formative influence on the "ethical action" of Shakespearean drama . . . Miss Potts' style is gracious, lucid, and meditative . . . She dares, in an age when scholarship is often timid and microscopic, to generalize about two literary giants . . . Her introductory and concluding discussions of the moral essence of Shakespeare's art are, in some respects the most successful parts of her book . . . But the scope of her subject is such that few individual plays can be studied in detail . . . the evidence offered is of widely varying quality. The apparent verbal echoes of *The Book of Courtesy* which she notes in *Much Ado* . . . are so striking that they cannot lightly be dismissed as coincidence. On the other hand, the supposed parallels between *Lear* and *The Book of Holiness* convince one only of Miss Potts' ingenuity . . . One wishes that the fine critical talent in her chapter on *Measure for Measure* had been more generally applied . . . a pity that Miss Potts erases most of the charm, amiability, and delightful humor of . . . Beatrice and Benedick in order to fit the play to a *Procrustean* bed of Spenserian didacticism.

Robert Ornstein, *JEGP* July '59.

. . . fundamental difficulty . . . is failure to distinguish adequately between "influence" and "analogue" . . . I must demur from the suggestion that anyone can fix the moment of Spenser's impact upon Shakespeare or even that the kind of evidence Miss Potts offers succeeds in showing the nature of that impact. What she does show is that the art of each of them had a common basis in Christian ethics. This is worth insisting on.

Harold S. Wilson, *MP*, May '59.

The Economy of Action and Word in Shakespeare's Plays. By A. Gerstner Hirzl. Berne: Francke, 1957. Pp. 134. Swiss frs. 13.50.

. . . Despite Mr. Gerstner-Hirzl's claim to scientific methodology, incl. statistics & a "gestic" analysis of *Hamlet*, he never distinguishes between gestures explicit in the text and those which, having no textual authority are entirely a matter of the director's and actor's taste and intelligence.

. . . In concluding, he provides a table of results, none of which follow from the evidence given.

Franklin Dickey. *SQ*, Summer, '59, 415

Landmarks of Criticism

Edited by Edmund Creeth of U. of Michigan

Othello: An Historical & Comparative Study
Elmer Edgar Stoll

University of Minnesota Studies in Language and Literature, Number 2, (1915), 70 pp.

The secret of the eager credulity of "one not easily jealous" lies not in predisposition, race, society, or destiny but in the arbitrary and immemorial convention of the columnnator believed. This widespread theatrical premise, when plot requires, overrides all considerations of past affection, proof, intelligence—in short, of probability. Anyone in a play will believe with alacrity whatever slanderer (and playwright) would have him. Consider Shakespeare's *Claudio*, *Gloster*, *Posthumous*, and *Leontes*; *Philaster*; *Greene's Orlando*; *Dolce's Herod*; and *Theseus* in *Euripides*, *Seneca*, and *Racine*. The presumption is "that lovers, husbands and wives, fathers and sons, have no confidence in one another and next to no acquaintance." Modern drama alone rejects this convention that dissimulation is all-powerful.

The philosophic Coleridge denied *Othello's* jealousy, finding no "predisposition to suspicion." Indeed it is absent, though critics who must have psychology supply it, but *Othello* tempted is a different man from the earlier serene hero. Like Ford in *MWW*, *Leontes*, Jonson's *Kitely*, he exhibits Elizabethan symptoms of the passion.

Othello harkens unto *Iago*, and *Iago's* arts prevail, for the sake of the story. In life, "the entrenchments of character and personality are not all so lightly leapt over." *Othello* should have smitten *Iago* for traducing *Desdemona* as once he smote a Turk for traducing Venice. "Sir, this is my wife," he might at least have said, and even trusting the ancient over his wife or over his life-long friend *Cassio*, would have supposed *Iago* mistaken. *Iago's* "proofs" are preposterous, his approach alienating. Not only did she deceive her father, he argues, but with a Moor! Thus his toils are not so ineluctable as Coleridge and later orthodox critics suppose them. The implausibility of the temptation is abated only as we fall back upon the convention. We must grant to the poet that *Iago* transforms *Othello*, who believes in a trice as finally he disbelieves in a trice. "There is not a tragedy of intrigue and slander in the world without similar defects, and the hero is not 'blinded' but sees only what for the purpose of a tragic plot the poet vouchsafes him to see. A pretty touch of the apologist is it to turn all these inconsequences of the action into traits of the hero as a man."

Much the same may be said of theories of Chance or Fate (Bradley, Stopford Brooke), of the blinding effects of passion (Rose), of stupidity (Raleigh), and of disparity of rank, race, or age. All are matters of implication (Only Brabantio, for example, thinks the union unnatural). "In Shakespeare's time poets did not leave such ideas to suggestion." Structural incoherence does not imply anything about character, the society, or the universe. Rifts in character, jealousy apart, abound in drama. "Iphigenia in Aulis on her knees in no way resembles her later self," says Aristotle of one of the most moving of Euripides' dramas. *Hamlet*, *Iago*, *Lady Macbeth*, and *Lear* have in Shakespeare's sources better reasons for their conduct than in the plays.

"He did not write for German professors," Rumelin says, "who turn the pages back and forth, and . . . try to fashion a finished whole" but, as Goethe remarked, "regarded his plays as a lively and changing scene." The composition here is musical. Tones of *Othello's* entrance return at the close, and even deluded he is a poetical though not psychological entity. The passions of all the characters speak true despite their incredible vicissitudes. "With truer accents than in *Othello*," writes Bulthaup, "pain cannot groan or stammer, weep or wail." "And the first real critic of Shakespeare will . . . teach us to feel this."

REVIEW OF PERIODICALS

SHAKESPEARE'S PROVINCIAL DIALECT

By a closer study of "variant and regional dialect pronunciations in the London of his day," Hilda Hulme believes we will be better able to appreciate Shakespeare's word-play, and better able to decide on spelling variants in the texts. Spellings found in the Stratford records are often clues to doubtful words: the "dowle that's in my plumbe" in *The Tempest* (III.3.65) is found in a Stratford inventory of 1600: A dowle [feather] bed. The unique "Cyme" in Macbeth's line "What Robarb, Cyme, or what Purgative" (V.3.55), is probably a shortened form of archaic "aposeame" found in a doctor's account of 1625-6 where it means some kind of decoction or infusion. The expression "brought whome [home]" meaning to be brought to the grave is found in Stratford and in the graveyard scene where the Priest talks of the burial of Ophelia "and the bringing home/Of Bell and Buriall." By such researches into local records we are brought nearer "to the reality of speech" and it "may well enrich our appreciation of the drama and poetry of a past age." [Shakespeare of Stratford, *The Review of English Studies*, X:37 (February 1959), pp. 20-25.]

SHAKESPEARE AND IRVING

W. B. Gates, Shakespeare scholar and Dean of the Graduate School of the Texas Technological College, observes that Shakespeare "not only colored the style and manner but even helped to shape the spirit of Irving's imagination" in the *Sketch Book*. Gates supplements Edwin A. Greenlaw's and Stanley T. Williams's observations regarding Shakespeare's influence. He notes two pieces showing Irving's fondness for Shakespeare: "The Boar's Head Tavern, Eastcheap" and "Stratford-on-Avon," in which Irving quotes from and alludes to *MWW*, *2HIV*, *AYLI*, *Cymb.*, and *MND*.

Gates then discusses purely verbal echoes, descriptive material, ideas, and plot elements. These are found in Ichabod Crane in "Sleepy Hollow", "Art of Book-making," "John Bull," "The Broken Heart," "Westminster Abbey," "English Writers in America," "The Pride of the Village," and "The Spectre Bridegroom." ["Shakespearian Elements in Irving's Sketch Book," *American Literature*, XXX (Jan. 1959), 450-458.]

AUTHOR, COMPOSITOR, AND METRE

Prof. Hereward T. Price argues that compositors of Shakespearian texts tended to reproduce spellings of their copy when they affected the metre. He cites extensive support from Harington's translation of *Orlando Furioso* (for which the printer's manuscript copy is still extant), from *Seneca his tenne tragedies translated* (1581) (for which the printer's copy was both manuscript and earlier print), from Spenser's *Colin Clouts Come home againe* (1594) and the *Faerie Queene*. He concludes his illustrations with a discussion of Q1 *Romeo and Juliet* (A-D), printed by Danter, before proceeding to a few remarks on Q1 *Titus Andronicus* from the same shop. "No matter who the publisher or printer, no matter who the compositor, the text [of printed editions of poetry] always exhibits a spelling adapted to the metre The text of Q1 of *Titus* is full of metrical spellings which distinguish clearly between the elided and the full forms. I submit that these metrical spellings are the planned and designed work of the poet, of Shakespeare, and that where they occur in the printed text, the compositor has taken them over from his copy." ("Author, Compositor, and Metre: Copy-Spelling in *Titus Andronicus* and other Elizabethan Printings," *Papers of the Bibliographical Society of America*, 53: Second Quarter (1959), 160-187.)

Ned B. Allen, University of Delaware; Barbara Alden; Nancy Lee Riffe, U. of Ky.; John Shaw, Hiram; Joseph H. Summerell, N.Y. State University, Plattsburg; Margaret Lee Wiley, Arlington State College.

TEXT FOR RICHARD III

The New Zealand bibliographer, J. K. Walton, replies to A. S. Cairncross' argument that three quartos (Q1, 3, 6) formed composite copy for the folio text of *Richard III*. "The evidence which [Cairncross] puts forward . . . is arbitrarily and inconsistently selected, and he is often seriously inaccurate. He produces, in fact, no evidence which makes it necessary to modify [Walton's] theory that it was throughout printed from Q3." Walton examines Cairncross' article (*RES*, VIII:225) point by point, charging him with inconsistency, rejection of valid evidence, failure to inspire confidence, unreliability, and disregarding material published on the question (Walton's monograph).

With his second barrel, Walton aims at Silvano Gerevini (*Il Testo del Riccardo III* [Pavia, 1957]) who argues for Q3 and Q6 alternation. Gerevini's method is based on arbitrary sampling and is subjective. "It is thus not surprising that, using a procedure somewhat similar to Cairncross's, Gerevini arrives at very different results."

Cairncross answers Walton in a note appended to the article. He touches on the nature of evidential and coincidental. "The net result, to my mind, is that when my method is understood and allowed for, the general case is undisturbed, and Mr. Walton's list irrelevant" ("The Quarto Copy for the Folio *Richard III*," *Review of English Studies*, N.S. X, No. 38 (May 1959), 127-140.)

[See also F. T. Bowers' review of Walton's monograph, *The Copy for the Folio Text of Richard III* (Auckland, 1955), in *Shakespeare Quarterly*, X, 91-96.]

SHAKESPEARE'S "GREAT MIRROR"

Charles Brooks, Long Beach State College, observes the significance of Shakespeare's great mirror and makes a few references to Shakespeare in the article "The Multiple Set in American Drama." He refers to Francis Fergusson's statement in *The Idea of a Theater* that since Shakespeare and until the 1940's drama has been a "fragment" of Shakespeare's "great mirror." Williams and Miller use a type of scene present in Elizabethan and Restoration drama but banished by naturalists—the unlocalized scene presenting action released from time and place. In *Macbeth* it does not matter where Lennox meets "another Lord." What matters is the changing attitude toward Macbeth. ["The Multiple Set in American Drama," *Tulane Drama Review*, III (Dec. 1958), 30-41.]

HERCULES FURENS

Rolf Soellner, Illinois University, believes that Seneca's *Hercules furens* influenced English Renaissance drama, as shown in theatrical convention, quotations, and verbal parallels. In portrayal of madness, however, the English had more than one tradition to draw on. There was a general *Hercules furens* convention, a mixture of myth, medical and philosophical theories, and stage practices. From the ancients—Euripides, Seneca, and Ovid—came the tradition of the melancholy hero suffering from melancholic diseases, from epileptic attacks. The first extant play to contain a character who becomes temporarily insane is *The Rare Triumphs of Love and Fortune*, in which Bomelio is the first melancholic person on the Elizabethan stage. Bomelio's madness has a divine as well as a human cause, and its cure is effected by a palliative sleep. His ravings are in prose. Thus his madness is in the *Hercules furens* tradition.

Thus the author traces the influence of the *Hercules furens* tradition on Heywood, Greene (*Orlando Furioso*), and Marston (*Antonio and Mellida* and *Antonio's Revenge*) and satires upon it in Shirley's *Love's Tricks* and in Lingua. Senecan Hercules was mad in the following ways: sudden inception, mistaking of identities, violent attack on a person, cure of sleep, complete unawareness of the frenzy after awakening.

Influence in Shakespeare's plays is rather elusive but is discernible in *Hamlet*, V,i, 274-277, 303-307, 314-315; *Antony and Cleopatra*, IV, xii, 43-47, and viii, 1-3; *Othello*, IV,i, IV, i, 51-52, 55-56, 80; *Macbeth*, III, iv, 61-62; *Julius Caesar*. Epilepsy is characteristic in *Othello* and *Julius Caesar*.

The ancients originated and transmitted ideas about the madness of Hercules. Renaissance writers added to these ideas. Shakespeare made the convention subservient to the creation of memorable and credible characters. ["The Madness of Hercules and the Elizabethans," *Comparative Literature*, X (Fall 1958), 309-324.]

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